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NATIONAL ACADEMY NOTES.

1889—NINTH YEAR.

ACADEMY NOTES aims to present, in the most convenient form, such matter concerning the pictures—in text and illustration—as may render the book useful to the visitor to the exhibition, interesting to those unable to visit the Academy, entertaining as a souvenir, and valuable for reference and as a permanent record.

The *complete contents* of the OFFICIAL CATALOGUE is incorporated into this book, together with some facts concerning the membership and government of the Academy. The lists of Associates, Academicians, and Officers of the Academy are corrected to date, and a list of the Prize Awards for 1888 is given. In addition, information is published concerning the Academy Schools, their requisites for admission, prize awards, etc.

The supplementary chapter on the “Art Attractions of New York” having proven acceptable in the past, is maintained this year.

The Editor hereby tenders sincere thanks to the Artists for their generosity in contributing drawings to the National Academy, and to the Exhibition Committees for favors granted and facilities extended for the speedy preparation of the work.

CHARLES M. KURTZ.

New York, March 30, 1889.

MEMORANDA.

OF the Illustrations herewith presented many are interesting in being fac-simile reproductions of drawings made by the artists themselves, expressly for this book. These are intended, for the most part, as *memoranda* rather than as works of art, yet the free, simple handling, in many of the drawings, gives them an artistic charm of their own, aside from what may be found in the paintings which they illustrate.

Some of the new photo reproductions, made direct from the paintings, are remarkable for the fidelity with which they convey the tones and values of the paintings, and, in some cases, the characteristics even of the technique.

The "Notes" are prepared with a view of interesting visitors to the exhibition at the time of their visit as well as afterward. They are intended to be descriptive rather than critical. When a note as to the locality of a scene can be given, or when a quotation from a legend, poem, or passage of history will add to the completeness of the story told by a picture, it is interesting to have such information conveniently at hand. The notes on color will aid the illustrations in conveying an idea of the pictures to those who cannot visit the exhibition, and it will help those who visit the Academy to recall them afterwards.

The Biographical notices are necessarily brief, but they have a value in showing where and with whom the artists have studied—thereby often affording interesting data of the development of characteristics observable in the technique of certain of the pictures.

ABBREVIATIONS.

N.A.—National Academician.

A.N.A.—Associate of the National Academy.

The dimensions given with the illustrations are in inches, the first figures showing the height of the canvas.

Artists providing illustrations of pictures intended for the Annual Academy Exhibitions will kindly send their drawings to Mr. KURTZ, care of the National Academy of Design, Fourth Avenue and Twenty-third Street, New York, *before* March 1st, each year. Mr. Kurtz will examine all drawings so sent, and will use those most suitable for reproduction, provided, of course, the pictures are selected to be hung by the Exhibition Committee. In each case where a drawing is sent, the size of the canvas should be given, with a brief biographical notice of the artist.

WILLIAM M. CHASE, A.N.A., 51 West Tenth St., New York.—Born in 1849, in Franklin, Ind. Pupil of B. F. Hayes, in Indianapolis, of the National Academy, and of J. O. Eaton, New York. Studied six years in the Munich Academy under Wagner and Piloty. Received Honorable Mention at the *Salon*, Paris, 1882, and Medal at the Munich Exposition, 1883. Elected A.N.A., 1888. President of the Society of American Artists.



257.—PORTRAIT OF A LADY IN PINK—(72 x 40).—(From the large plate for *The Art Amateur*, through the courtesy of Mr. Montague Marks.)

THOMAS HOVENDEN, N.A., Plymouth Meeting, Montgomery Co., Pa.—Born in 1840 in Dunmanway, Ireland. Came to America in 1863. Studied in the National Academy, New York, and later (1874-1880) was a pupil of Cabanel and *l'École des Beaux Arts*, Paris. First exhibited, 1867, at the National Academy, New York. Elected A.N.A., 1881; N.A., 1882



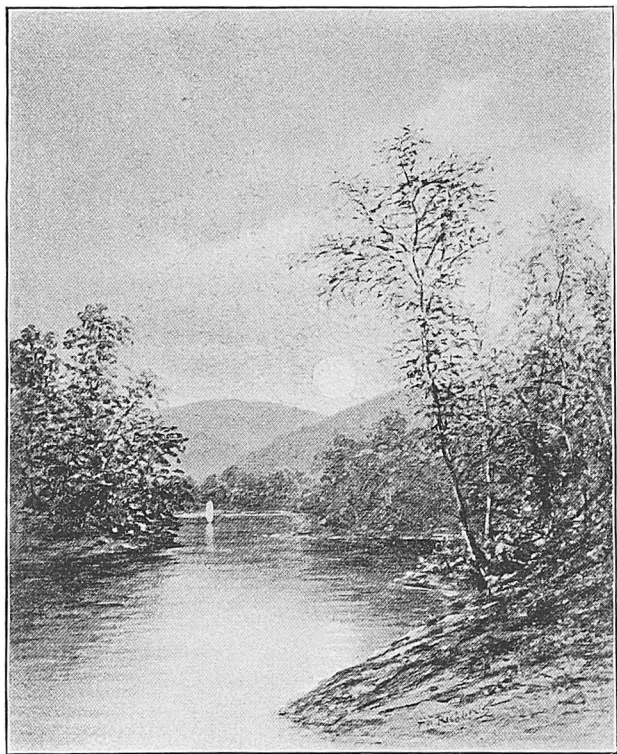
360.—IN THE HANDS OF THE ENEMY (AFTER GETTYSBURG)—
(52 x 72).—*Fragment*.—Representing the Union soldier binding up the ankle
of the wounded rebel. (See "Notes on the South Gallery" for description
of the picture.)

JAMES E. MAXFIELD, 152 West Fifty-fifth St., New York.—
Born in 1848, in Detroit, Mich. Studied under Toby Rosenthal, Munich.



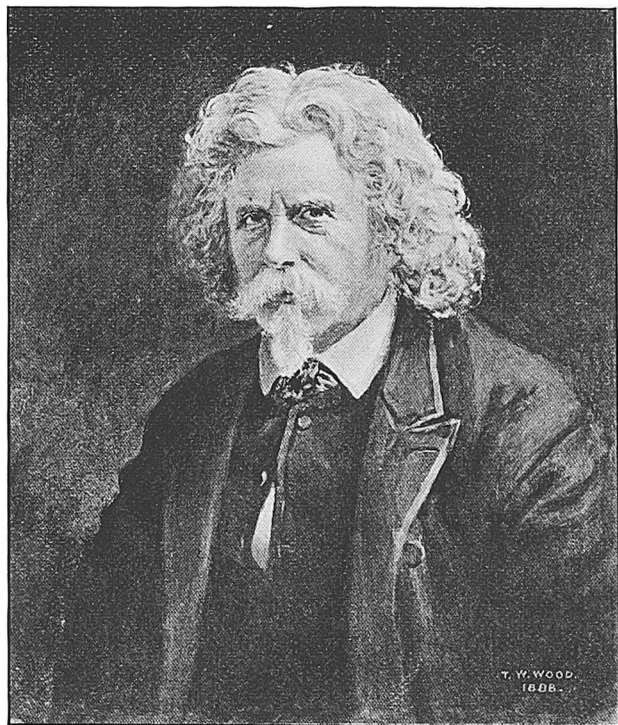
136.—THE TRUANTS—(22 x 18).—Boy in blue shirt, black breeches and stockings.

T. ADDISON RICHARDS, N. A., National Academy of Design
 Twenty-third St. and Fourth Ave., New York.—Born in London, 1820.
 Studied at the National Academy, New York, 1843-1847. First exhibited,
 1846. Elected A.N.A., 1848; N.A., 1851. Secretary of N.A. from 1852 to
 the present time. First Director of Cooper Union School of Art for Women,
 1858-1860. Professor of Art in the University of New York since 1867.
 Author of several art works. Member of the Artists' Fund Society.



51.—MOONLIGHT—(26 x 17).—A view in the Delaware highlands;
 moon-rise in midsummer.

T. W. WOOD, V.P.N.A., 51 West Tenth St., New York.—Born in Montpelier, Vt., 1823. Studied in Boston, New York, London, Paris, Florence, and Rome. First exhibited, 1858, at the National Academy, New York. Elected A.N.A., 1869; N.A., 1871. President of American Water Color Society from 1878 to 1887; Vice-president of National Academy since 1879. Member of American Water Color Society and of New York Etching Club. Honorary member of British Society of Painter-etchers.



283.—PORTRAIT OF WILLIAM H. BEARD, N. A.—(30 x 24),—reproducing the characteristic expression of the artist.

HARRY ROSELAND. 203 Montague St., Brooklyn, N. Y.—Born, 1865, in Brooklyn, N. Y. First exhibited, 1883, at the National Academy, New York. Was awarded a silver medal in 1885 and a gold medal in 1887 by the Brooklyn Art Club.



218.—THE MENDICANT—(14 x 12).—Young girl in brown dress and black shawl standing in front of a gray wall. A gray-green tone pervades the picture.

BAYARD HENRY TYLER. 51 West Tenth St., New York.—Born in 1855, in Oneida, Madison Co., N. Y. Studied at Syracuse University, in the National Academy, New York (1878-1882), and in the Art Students' League (1881). Awarded medals in the Academy Schools, 1879 and 1882. First exhibited, 1882, in the National Academy, New York.



416.—A GOOD STORY—(14 x 20).—An old man, with amused expression, reading by a window in strong light; the room beyond him in deep shadow.

FRANK RUSSELL GREEN, 36 East Twenty-third St., New York.—
Born in Chicago, Ill., 1858. Studied in Julien and Carlossi Schools, Paris,
1883-1884. First exhibited, 1882, at the National Academy, New York.
Member of the Sketch Club, Paris, and of the Salmagundi Sketch Club,
New York.



184.—GOSSIP—(20 x 30).—Bright interior with richly colored hangings, etc. Effect of gray, diffused light through the lowered window curtain.

J. WELLS CHAMPNEY, A.N.A.—337 Fourth Ave., New York. Born in Boston, Mass., 1843. Pupil of Edouard Frère, Écouen, France, 1867-1869; Academy at Antwerp, 1868; in Rome, 1869-70; in Northern Spain, 1874-75. First exhibited, 1873, at the National Academy, New York. Elected A.N.A., 1882. Member of the American Water Color Society and of the Salmagundi Sketch Club.



205.—LITTLE MISTRESS DOROTHY—(72 x 36).—A young girl in pink dress in a garden with crimson and pink hollyhocks. (See "Notes on the North Gallery.")

HAMILTON HAMILTON, A.N.A., 58 West Fifty-seventh St., New York.—Born in 1847. Studied in France and in England. First exhibited, 1881, in the National Academy, New York. Member of the American Water Color Society. Elected A.N.A., 1886.



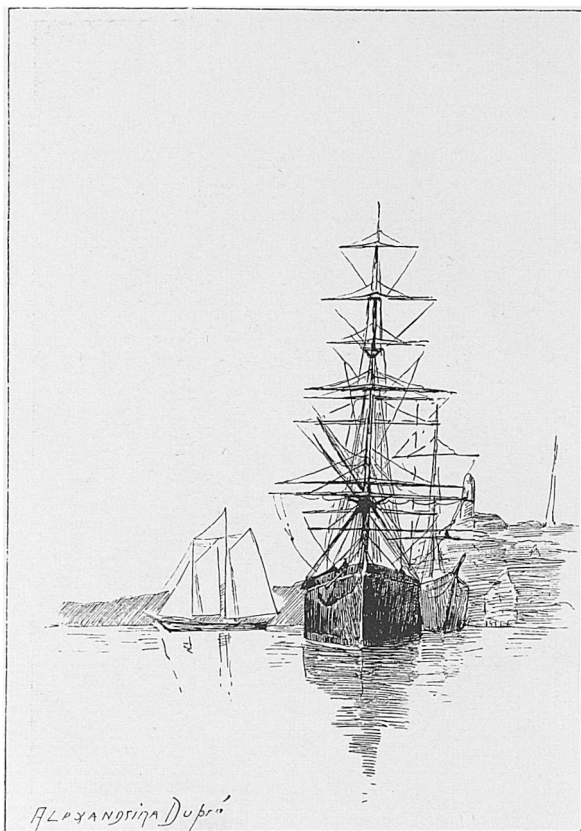
369.—HARMONY—(36 x 24).—Seated figure in pale yellow ; standing figure in black silk. Strong effects of light and atmosphere.

WALTER SATTERLEE, A.N.A., 52 East Twenty-third St., New York.—Born in New York. Pupil of the National Academy and of Edwin White, N.A., New York, and Léon Bonnat, Paris. First exhibited, 1868, at the National Academy, New York; elected A.N.A., 1878. Member of the American Water Color Society and of the New York Etching Club. Awarded the Thomas B. Clarke Prize (\$300), for his painting, "A Winter Watering Place," in the National Academy Exhibition of 1886.



161.—DECORATING THE OLD MANOR HOUSE—(46 x 29).—(See mention in the "Notes on the North Gallery.")

ALEXANDRINA DUPRÉ, 58 West Fifty-seventh St., New York.—Born at Newark, New Jersey. Studied in the *Beaux Arts*, Geneva, Switzerland, and at the National Academy, the Art Students' League, and the Gotham Art School, New York. First exhibited, 1884, at the Brooklyn Art Association's Water Color Exhibition.



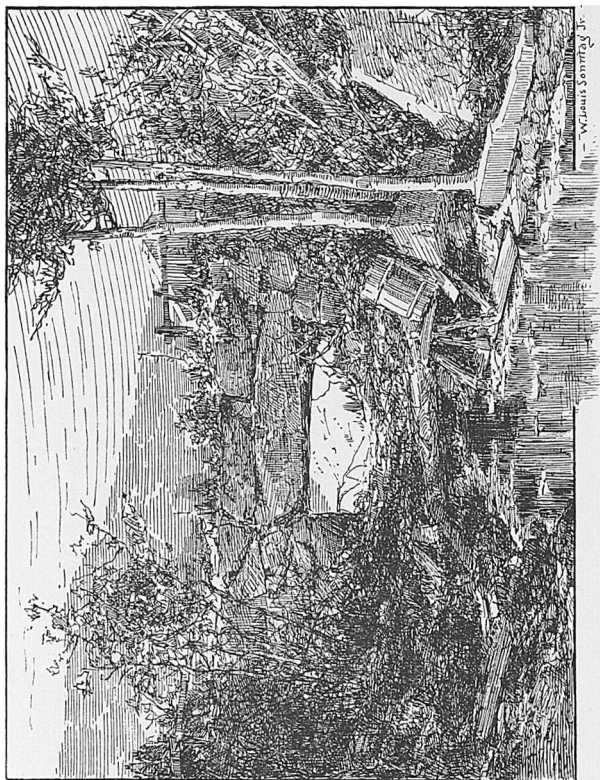
506.—THE SLEEPING HARBOR—(17 x 21).—*Fragment*.—An early summer morning effect, looking toward Gloucester, Mass. A composition in delicate tones, in which the dark vessel gives a note of emphasis.

ARTHUR PARTON, N.A., 51 West Tenth St., New York.—Born in Hudson, N.Y., 1842. Was a pupil of William T. Richards, Philadelphia, Pa. First exhibited, 1862, at Philadelphia. Elected A.N.A., 1872; N.A., 1884. Member of the American Water Color Society, and of the Artists' Fund Society, New York. Awarded a Gold Medal in a Competitive Prize Fund Exhibition, New York, 1886, and the Temple Prize at the Pennsylvania Academy of Fine Arts, Philadelphia, 1889, "for the best landscape shown."



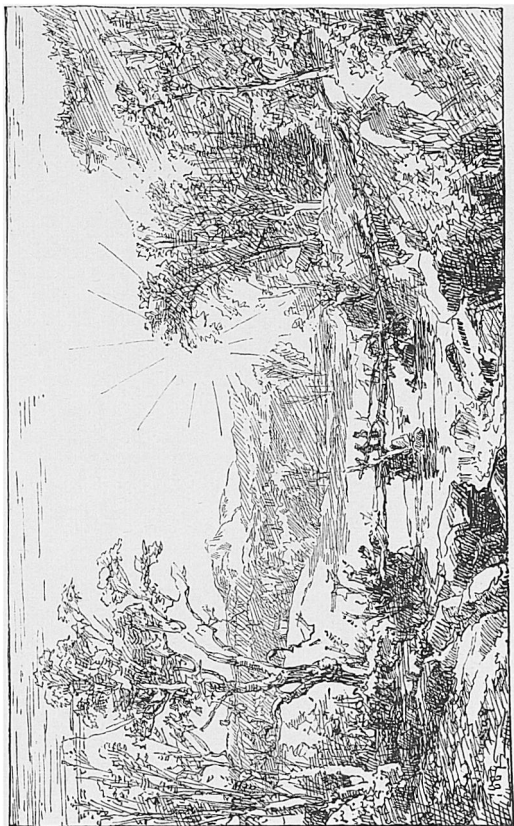
358.—A MOUNTAIN BROOK—(50 x 40).—Early Spring in the Esopus Valley. Fresh, bright green birches and dark gray-green pines. Tender shadows in the foreground, with touches of sunshine on the tree trunks and brook. Bright sky seen through the branches.

WILLIAM LOUIS SONNTAG, JR., 120 East Twenty-second St., New York.—Son of W. L. Sonntag, N.A. Born in New York City in 1870. Pupil of his father. First exhibited in 1882, at the Cincinnati, O., Exposition.



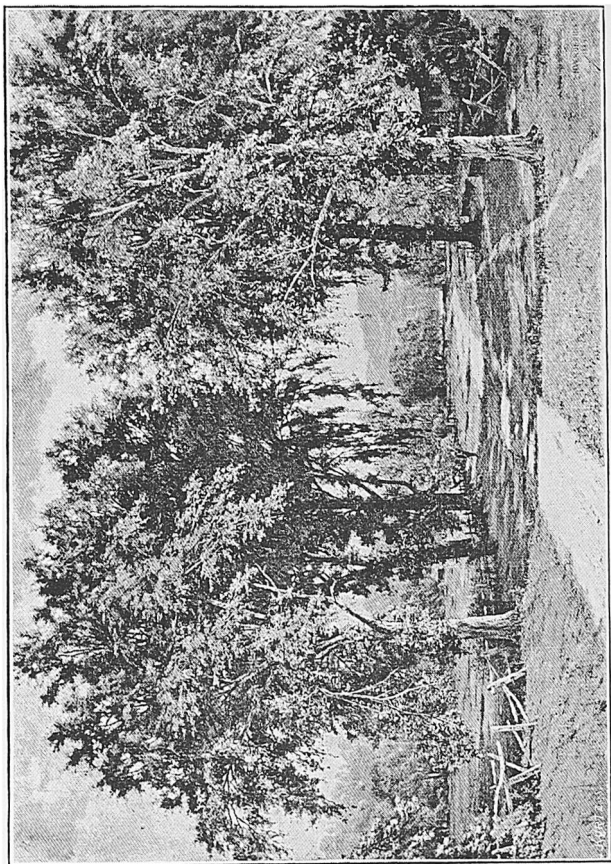
122.—ON THE ROAD TO GORHAM—(16 x 24).—Stone bridge over a stream in the midst of a bit of rugged landscape. Midsummer effect.

JASPER F. CROUSEY, N.A., Hastings-on-the-Hudson, N. Y.—Born on Staten Island, 1823. Studied architecture five years, and painted from nature. In Italy from 1847 to 1849, and in London from 1856 to 1863. First exhibited, 1844, at the National Academy, New York. Elected A.N.A., 1844 ; N.A., 1851. Medals, London, 1862 ; Centennial, 1876. Honorary member of Pennsylvania Academy of Fine Arts ; Fellow of Society of Arts, London ; member of American Water Color Society and of Artists' Fund Society.



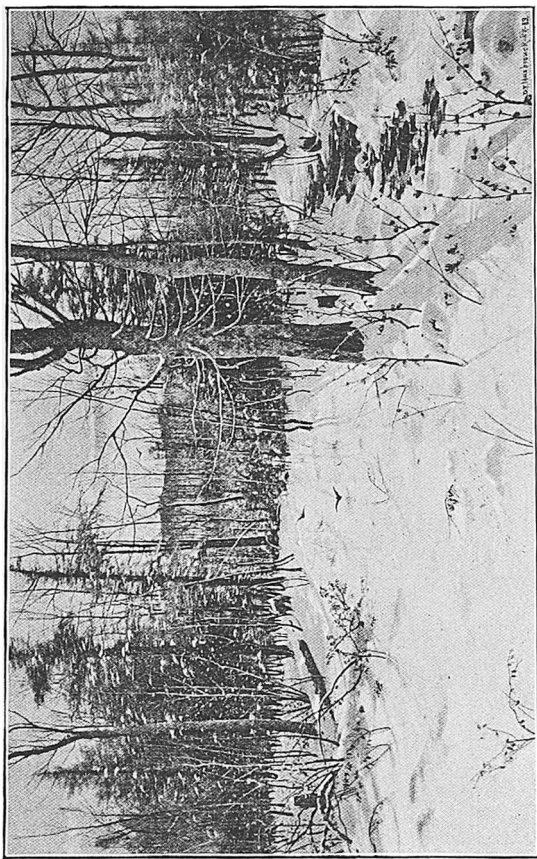
364.—RAMAPO VALLEY—(20 x 38).—A ridge of the Ramapo Mountains in the distance, over which the late afternoon sun is shining. The season is October, when the foliage is bright in varied colors.

HORACE WOLCOTT ROBBINS, N.A., 51 West Tenth St., New York.—Born in Mobile, Ala., 1842. Was a pupil of James Hart, N.A., New York. First exhibited, 1860, at the National Academy, New York. Elected A.N.A., 1864. Studied art in Paris, 1865-1868. Elected N.A., 1879. Member of the American Water Color Society and of the Artists' Fund Society. For a time President of the Artists' Fund Society.



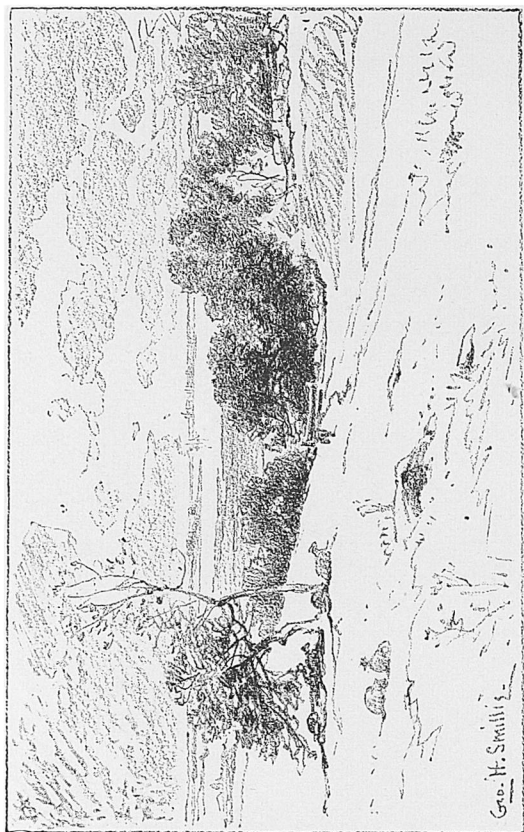
189.—NEW ENGLAND SCENERY—(25 x 36).—A view down a country road on a bright midsummer day. Vivid effects of sunshine and shade, and excellent impression of atmosphere.

DU BOIS FREDERICK HASBROUCK, 325 Fourth Ave., New York.—Born in Ulster County, N. Y., 1860. Self-taught. First exhibited, 1884, at the National Academy, New York.



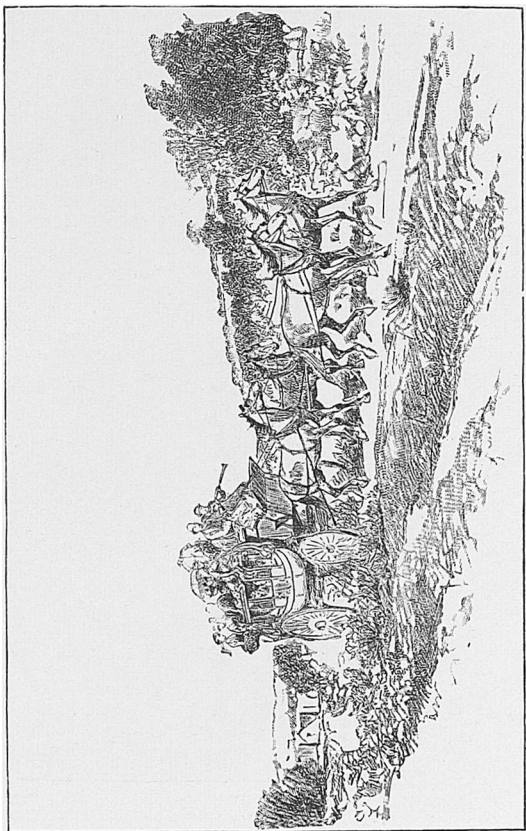
192.—A CATSKILL FOREST IN WINTER—(22 x 36).—Morning after a snow-storm in a forest in which birches and pines predominate. Light yellow sky, warm sunlight on the snow in the foreground, and cold blue-gray shadows.

GEORGE H. SMILLIE, N.A., 337 Fourth Ave., New York.—Born in New York City. Was a pupil of James M. Hart, N.A. First exhibited, 1863, at the National Academy, New York. Elected A.N.A., 1864; N.A., 1882. Member of the American Water Color Society.



414.—THE MERRIMACK AT NEWBURYPORT—(25 x 40).—A bit of broad meadow in the foreground, with a fringe of trees along the bluff above the river, which glistens in the sunlight. On the other side is gained a suggestion of the town. Bright summer afternoon effect. Light tone.

WORDSWORTH THOMPSON, N.A., 52 East Twenty-third St., New York.—Born in 1840, in Baltimore, Md. Went to Europe in 1861, where he studied under Charles Gleyre, Émile Lambinet, and A. Pasini. First exhibited, 1865, at the *Salon*, Paris. Elected A.N.A., 1873; N.A., 1875. Member of the Artists' Fund Society.



427.—THE ROAD TO FRANCONIA, WHITE MOUNTAINS—(25 x 45).
—An excursion coach with gayly costumed passengers. Landscape, a bright morning effect in August.

ROBERT LORRAINE PYNE, 1267 Broadway, New York. Born in 1836 in St. John, New Brunswick. Came to New York in 1852, and followed decorative art pursuits until 1870, since which time has devoted himself to landscape painting.



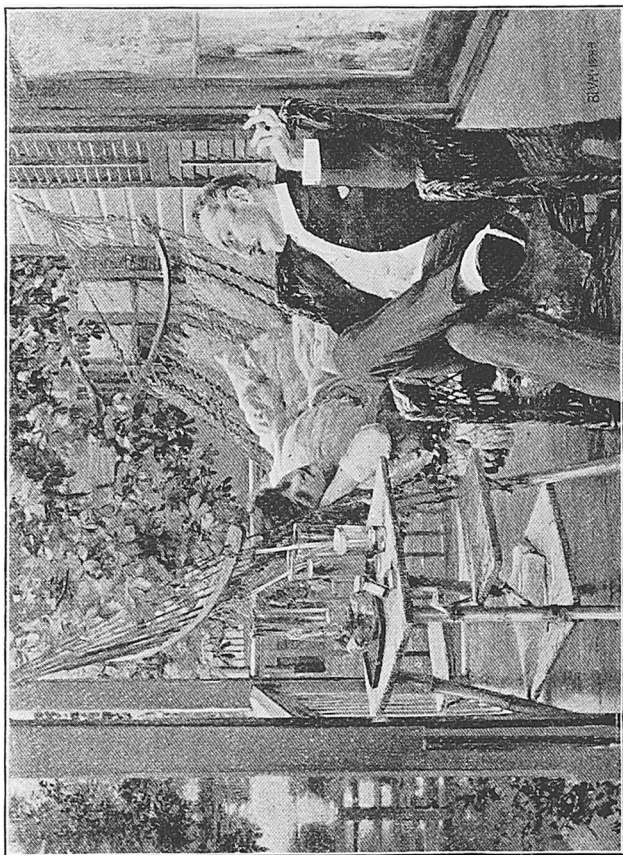
70.—REPOSE—(16 x 22).—An autumnal landscape, the red sun going down behind the trees, which are in deep shadow. The crescent moon is seen in the upper sky.

CHARLES MELVILLE DEWEY, 222 West Twenty-third St., New York.—Born at Lowville, N. Y., 1851. First exhibited, 1875, at the National Academy, New York. Member of the Society of American Artists.



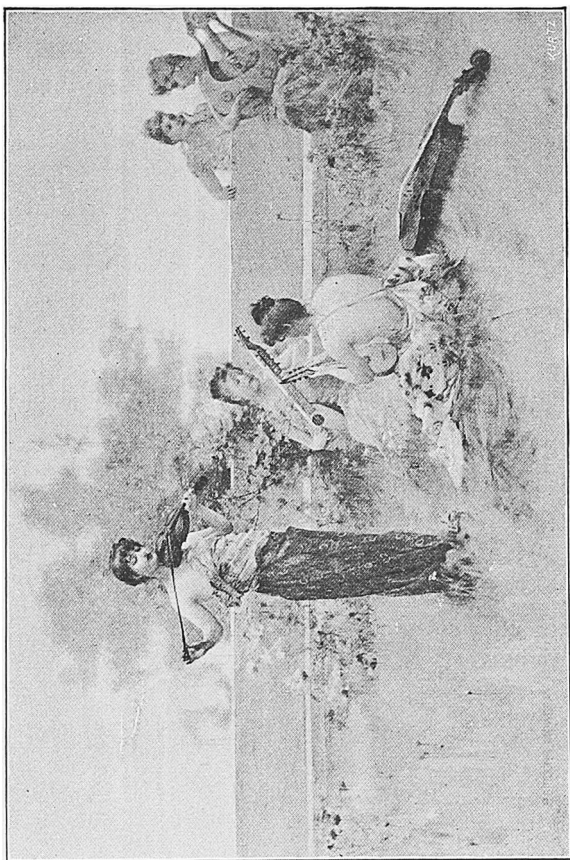
526.—THE HOUR OF TWILIGHT—(20 x 30).—Indian summer ; rolling pasture land with line of blue hills in the distance, over which lingers a faint tinge of crimson from the sunset. Quiet, hazy shadows pervade the landscape.

ROBERT BLUM, 80 East Washington Square, New York.—Born in Cincinnati, Ohio. 1857. First exhibited, 1879, with American Water Color Society, New York. Went to Europe in 1880, since which date the greater portion of his life has been spent in Italy and Spain.



132.—TWO IDLERS—(30 x 40).—An end of the veranda of a summer cottage, on a warm, sunny afternoon. Bright greens in grass and foliage; young woman in pale yellow costume, reclining on pale blue and yellow cushions in the hammock.

H. SIDDONS MOWBRAY, A.N.A., 58 West Fifty-seventh St., New York.—Born, 1858. Studied under Bonnat, Paris. Awarded the Thomas B. Clarke Prize, for his picture "The Evening Breeze," in the National Academy Exhibition of 1888. Elected A.N.A., 1888.



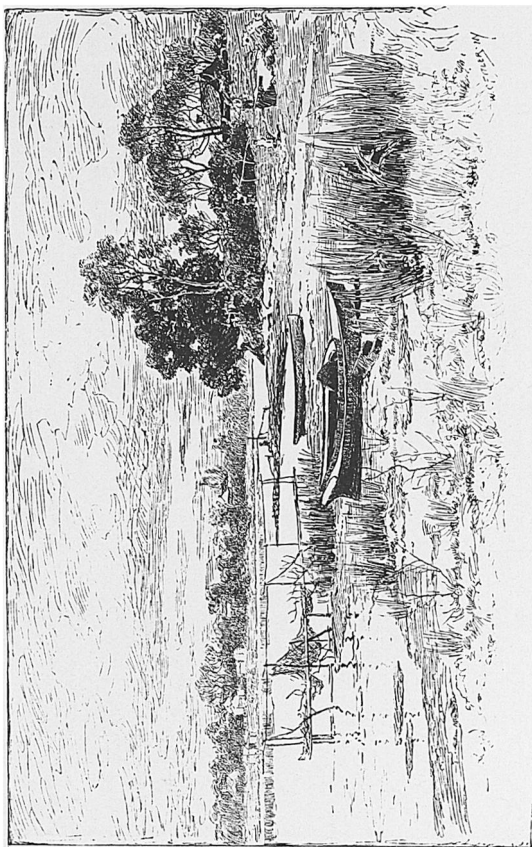
513.—ARCADIA—(17 x 26).—An ideal composition in a scheme of delicate colors. The standing figure is robed in pale yellow and purple; the seated figure in the foreground, in a light figured stuff with a red scarf lying on the ground near by. The figure on the marble seat is in green. The sky is in delicate tones of pink and green; the grass, a gray-green.

FRANK C. JONES, 58 West Fifty-seventh St., New York.—Born in 1857, in Baltimore, Md. Studied under Boulanger, Lefebvre, and *l'Ecole des Beaux-Arts*, Paris. First exhibited, 1881, at the National Academy, New York. Was awarded the Thomas B. Clarke Prize for his picture, "Exchanging Confidences," in the National Academy Exhibition of 1885. Elected A.N.A., 1885. Member of the Society of American Artists.



190.—RUNNING FOR HOME—(22 x 35).—Dark clouded sky, stiff breeze, and heavy swell in the sea. Strong impression of movement.

WILLIAM C. FILTER, 300 East Fourteenth St., New York.—Born in 1857, in Philadelphia, Pa.—Self-instructed. First exhibited in the Pennsylvania Academy of Fine Arts, Philadelphia.



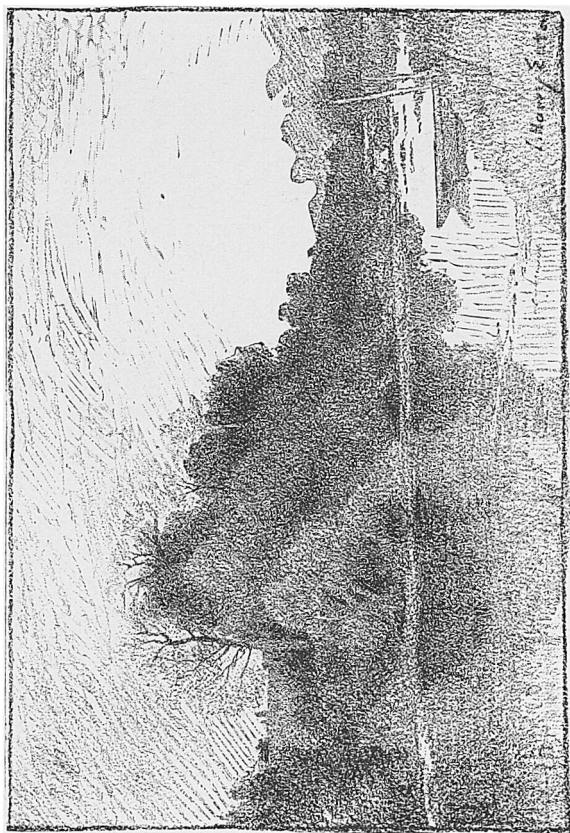
453.—A GRAY AFTERNOON NEAR SAG HARBOR, LONG ISLAND—
(18 x 30).—Cloudy upper sky with bright light near the horizon.

ALEXANDER SCHILLING, 788 BROADWAY, New York.—Born in Chicago, 1859. Began the study of art in 1877. Sketched for two seasons with G. P. Collis; otherwise self-taught. First exhibited, 1886, at the National Academy, New York. Member of the Salmagundi Sketch Club and of the New York Etching Club.



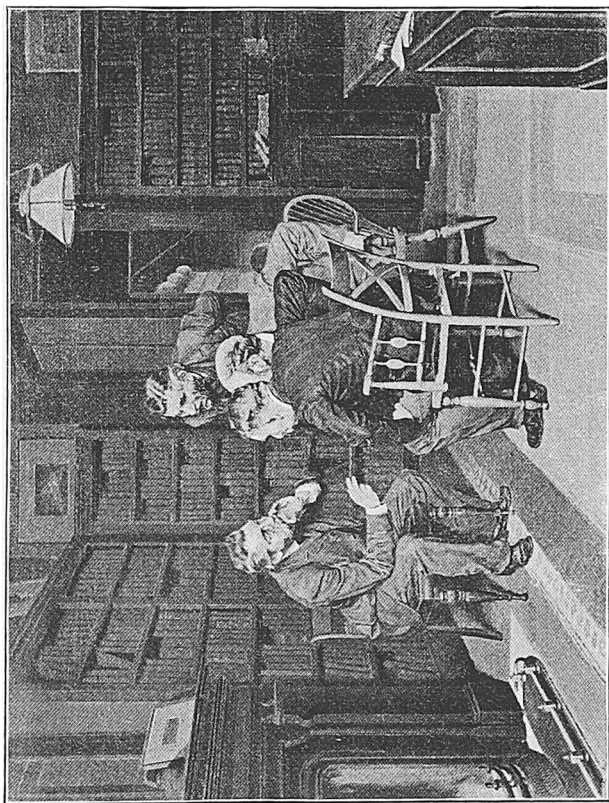
538.—AFTER A SHOWER—(17 x 24).—A day of changeable weather in late summer; the sky full of moving clouds, lightened in part from the sunshine above them. Rich green landscape showing the effect of recent rain.

CHARLES HARRY EATON, 52 East Twenty-third St., New York.—
Born in Akron, Ohio. Self-instructed. First exhibited, 1881, at the National
Academy, New York. Member of the American Water Color Society and
of the Salmagundi Sketch Club. Awarded a Gold Medal for a landscape
exhibited at a Competitive Prize Fund Exhibition, New York, 1888.



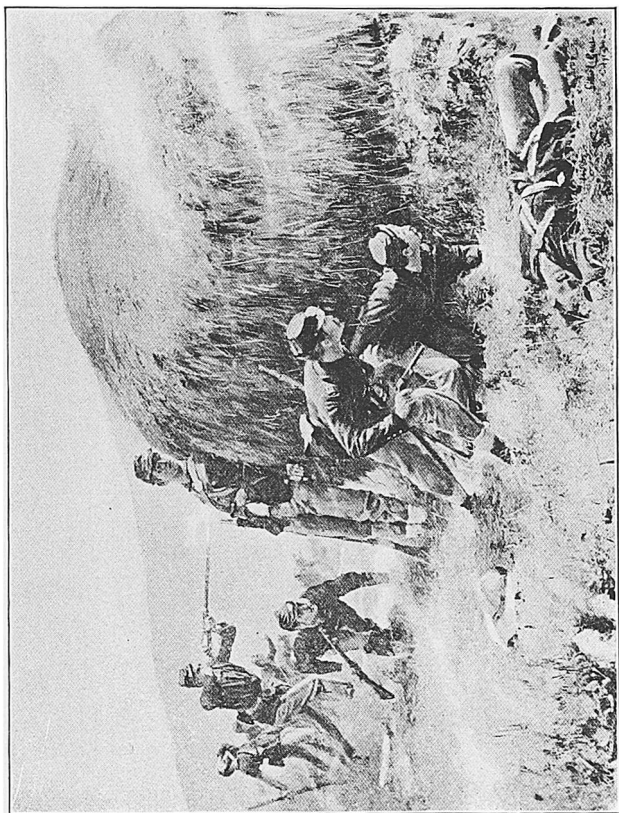
65.—TWILIGHT—(24 x 36).—The close of a summer day ; a gray
haze overspreading the landscape in the shadowy foreground.

LOUIS MOELLER, A.N.A., 44 West Thirtieth St., New York — Born in 1855, in New York City. Studied in the National Academy, New York, and spent six years abroad under Duveneck and Prof. Dietz, at Munich. First exhibited, 1883, at the National Academy, New York. Received the First Hallgarten Prize, for his painting "Puzzled," in the National Academy Exhibition of 1884. Elected A.N.A., 1884.



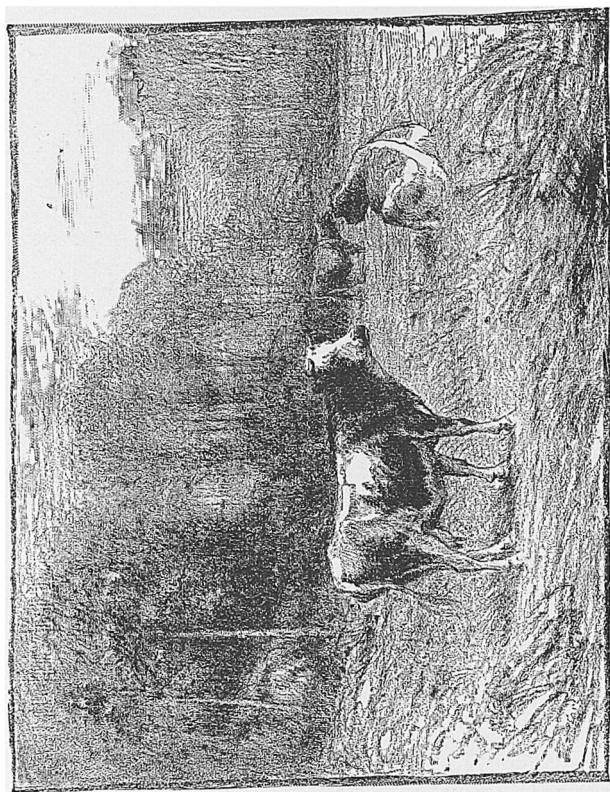
379.—CONFIDENTIAL.—(24.X.32).—Careful studies of expression ; sober, low-toned interior.

GILBERT GAUL, N.A., 51 West Tenth St., New York.—Born in Jersey City, N. J., 1855. Was a pupil of J. G. Brown, N.A., and of the National Academy, New York. First exhibited, 1872, at the National Academy. Elected A.N.A., 1880; N.A., 1882. Awarded a gold medal in a Competitive Prize Fund Exhibition, New York, 1886.



424.—DANGEROUS GROUND—(24 x 33).—A number of Union soldiers entrenched behind a haystack, very near the line of battle. Luminous sky and exceptional atmospheric quality.

CARLETON WIGGINS, 191 Montague St., Brooklyn.—Born in 1848, at Turner's, Orange County, N. Y. Studied at the National Academy and for a short while under George Inness, N. A., New York. First exhibited, 1870, at the National Academy. Was awarded a Gold Medal at a Competitive Prize Fund Exhibition held in New York in 1887. Member of the American Water Color Society and of the Salmagundi Sketch Club.



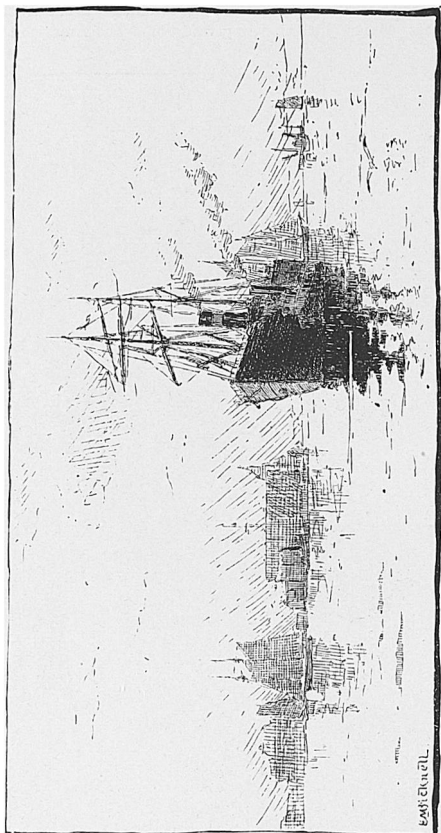
376.—AUTUMN HAZE—(36 x 50).—Late in the afternoon in October. Cattle in a meadow surrounded by hills veiled in a light haze.

R. SWAIN GIFFORD, N.A., 152 West Fifty-seventh St., New York.—Born on the Island of Naushon, Mass., 1840. Was a pupil of Albert Van Beest, Holland, and studied in France, Spain, and Italy. Elected A.N.A., 1870; N.A., 1879. Awarded medal at the Centennial Exposition, Philadelphia, 1876, and a prize of \$2,500 for his picture "Near the Coast," in a Competitive Prize Fund Exhibition, New York, 1885. Member of the American Water Color Society, New York Etching Club, British Society of Painter-etchers, Artists' Fund Society, and Society of American Artists.



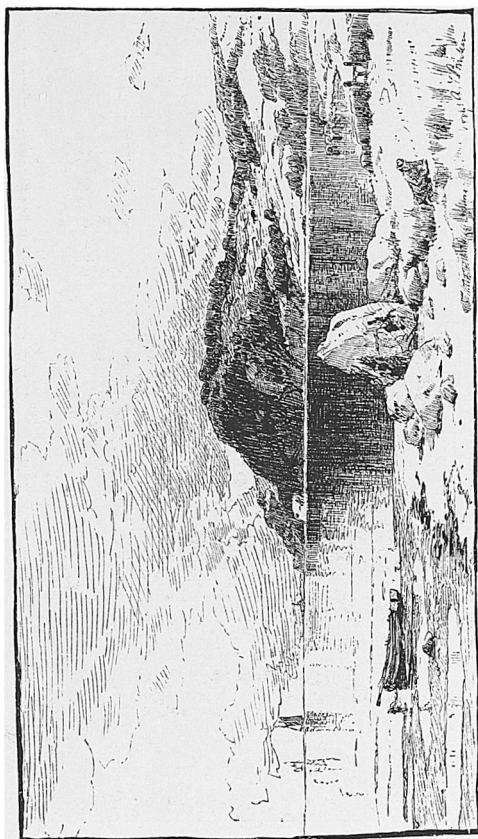
410.—THE RAVINE, NAUSHON ISLAND, MASS.—(26 x 43).—Scene on one of the Elizabeth Islands in Buzzard's Bay. Autumn afternoon; greens of grass and foliage changing to browns; luminous sky.

EVELYN MONTAGUE BICKNELL, 2 West Fourteenth St., New York.
 —Born in 1857, in New York. Studied in the Art Students' League, New
 York. First exhibited, 1886, at the National Academy.



467.—A MISTY MORNING—(27 x 48).—A view down New York Bay, toward the Narrows. Castle William and the shore of Governor's Island seen through the mist on the left. Staten Island faintly suggested on the right.

ALFRED T. BRICHER, A.N.A., 2 West Fourteenth St., New York.—Born in Portsmouth, N. H., 1839. Self-taught. First exhibited. 1868, at the National Academy, New York. Elected A.N.A., 1879. Member of the Artists' Fund Society and of the American Water Color Society.



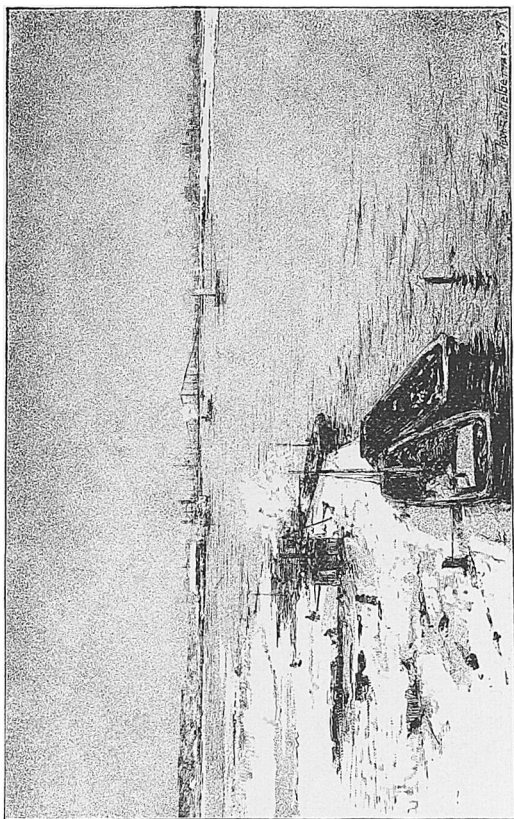
69.—A QUIET BAY—(22 x 40).—A bright summer afternoon effect; cloud shadows on the cliffs and reflections in the water. Bright green foreground

H. SIDDONS MOWBRAY, A.N.A., 58 West Fifty-seventh St., New York.—Born, 1858. Studied under Bonnat, Paris. Awarded the Thomas B. Clarke Prize for his painting, "The Evening Breeze," in the National Academy Exhibition of 1888.



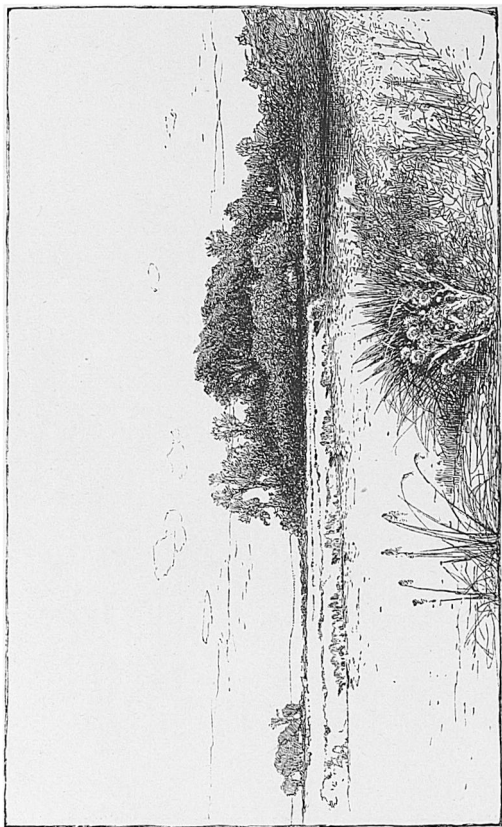
317.—THE CALENDERS (9 x 12).—The calenders are clad in white with colored belts; the women are in gorgeous Oriental robes variegated in color, in one red, in another blue, and in the third green predominating. Red couch; green and brown wall to the windows—one of which, open, discloses a bit of bright blue sky. Yellow curtains over the other.

ROBERT A. EICHELBERGER, 152 West Fifty-fifth St., New York
 —Born in 1861, in Ohio. Studied under Benzur, Geysio, and Professor
 Loefftz, Munich. Honorable mention at Academy of Munich, 1882 and 1884.
 First exhibited, 1884, with the Society of American Artists.



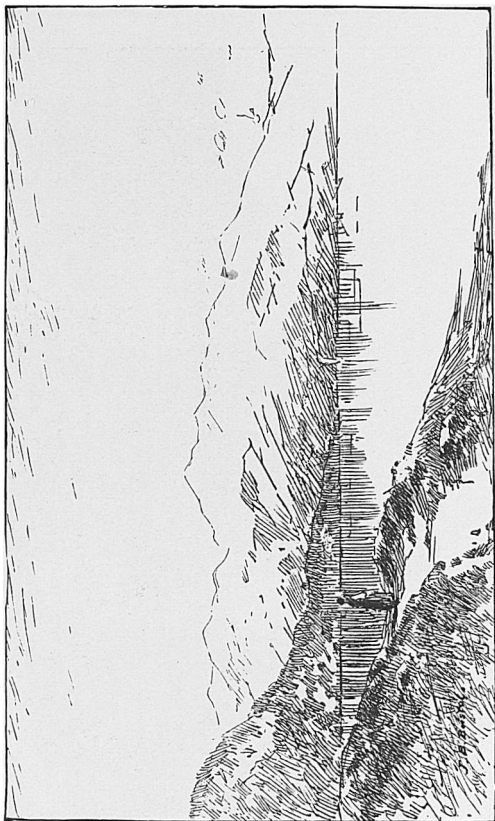
430.—THE HARLEM RIVER—(40 x 55).—A view of the Harlem
 River from McComb's Bridge, in winter. Sunlit snow in the foreground;
 gray sky and gray-green water.

JOHN DOUGLAS WOODWARD, 253 West Forty-second St., New York.—Born in 1846, in Middlesex County, Va. Studied under F. C. Welsch, in Cincinnati, and later in France and England. Sent abroad in 1876 by D. Appleton & Co. to illustrate Picturesque Europe, Sinai, Palestine, etc. First exhibited in 1867 at the National Academy, New York.



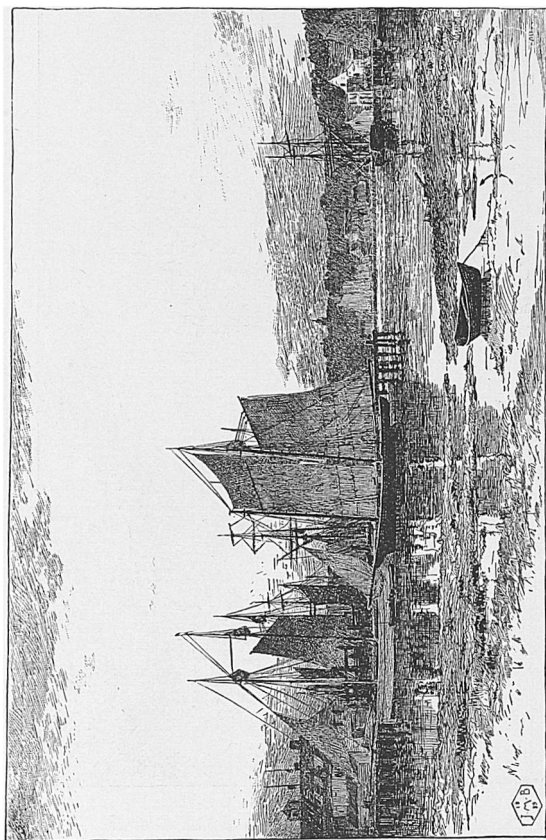
191.—AFTERNOON ON THE AVON—(20 x 32).—A late afternoon effect on the Avon a few miles below Stratford. The sun, setting, throws a quiet glow over the distant trees and opposite bank of the river. The foreground of rushes and thistles is in shadow except where the sun's last rays touch it.

J. B. BRISTOL, N.A., 52 East Twenty-third St., New York.—
Born in 1826, in Hillsdale, N. Y. Studied for a time with Henry Ary, at
Hudson, N. Y. Elected A.N.A., 1861; N.A., 1875.



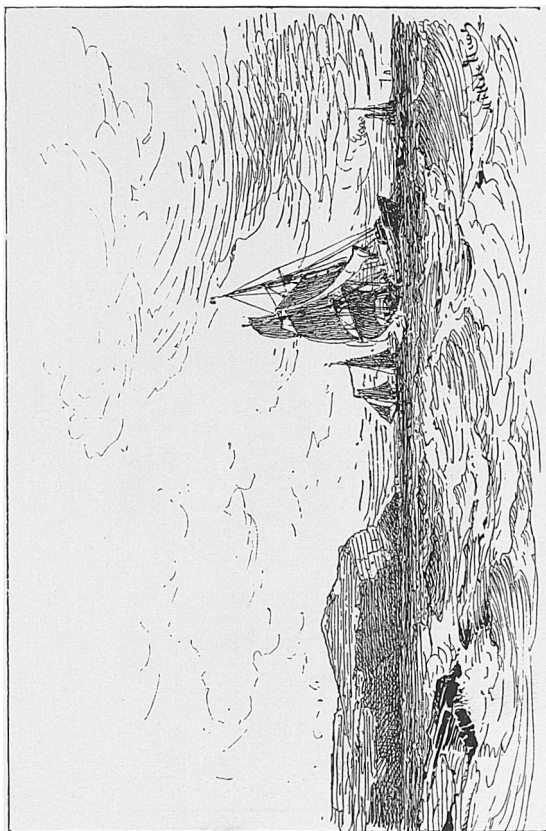
532.—A QUIET AFTERNOON—(18 x 30).—View on Lake Catherine,
Vermont. Bright green grass in the foreground. Cloudless sky of delicate
gradation of color, reflected in the smooth water. Distant hills enveloped
in a warm haze.

JAMES MACDONALD BARNESLEY, 60 South Washington Square, New York.—Studied under Carl Guthertz, St. Louis School of Fine Arts, 1877–1882. In latter year went to France and became a pupil of Vuillefroy. First exhibited, 1883, at the *Salon*, Paris. Returned to America, 1887. Received Gold Medal at St. Louis School of Fine Arts, 1882; Honorable Mention, Versailles, France, 1884; Second Class Medal, Versailles, 1885; First Class Medal, Versailles, 1886.



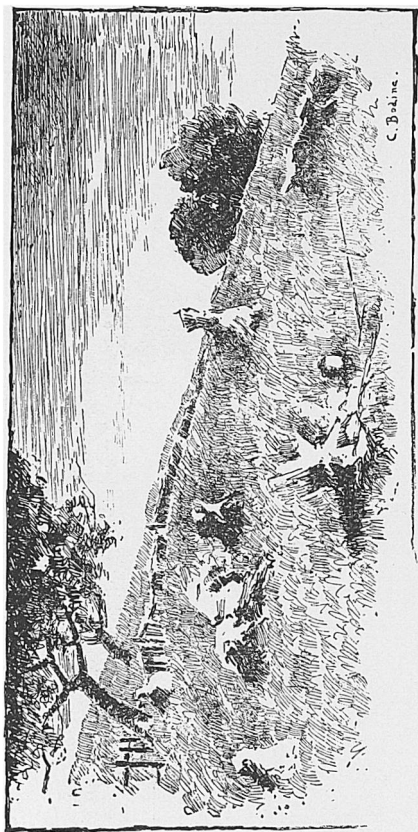
238.—TWILIGHT, GLOUCESTER HARBOR—(23 x 32).—The sun has sunk behind the hills, but the sky is bright and the masts and sails are silhouetted against it. The reflections of the hills and boats in the smooth water are broken by patches of ground left bare by the receding tide.

M. F. H. DE HAAS, N.A., 51 West Tenth St., New York.—Born in Rotterdam, Holland, 1832. Pupil of the Academy of Fine Arts, Rotterdam, and of Louis Meyer, at the Hague. In 1857 was appointed artist to the Dutch Navy. Came to New York, 1859. First exhibited, 1860, at the National Academy. Elected A.N.A., 1863; N.A., 1867. Member of the American Water Color Society and of the Artists' Fund Society.



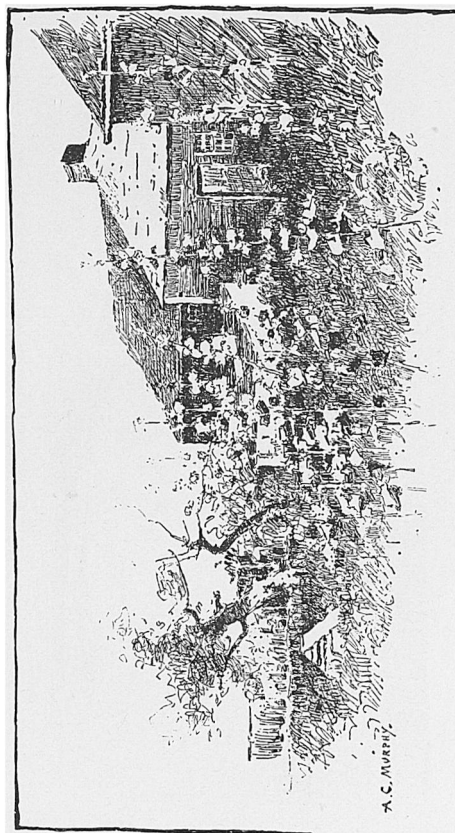
228.—A MODERATE BREEZE, COAST OF MAINE—(24 x 40).—Summer afternoon with sudden shower. Brig in the middle-ground making for a harbor; vigorous motion in clouds and water. Warm gray tone throughout.

CLOTHILDE BODINE, 130 West Seventy-ninth St., New York.—
Studied under George H. Smillie, N.A. First exhibited, 1888.



137.—A HILLSIDE—(10 x 14).—Hillside in summer after harvest,
with wheat in shock. Luminous sky.

ADAH C. MURPHY (Mrs. J. Francis Murphy), 222 West Twenty-third St., New York.



58.—THE PRIDE OF THE YARD—(9 x 14½).—A country garden with bright scarlet, crimson, and pink hollyhocks.

BENONI IRWIN, 140 West Fifty-fifth St., New York.—Studied in the National Academy, New York, 1863–1865; afterward (1877–1878) under Carolus Duran, Paris. First exhibited, 1865, at the National Academy.



413.—LA BELLE HELENE—(52 x 32).—Light yellow satin dress with white lace sleeves; dark green hat, and wrap held by white silk cord; pale yellow roses in the corsage. Brown and green tapestry background.

WILLIAM MORGAN, A.N.A., 146 West Fifty-sixth St., New York.
—Born in London, 1826. First studied in the Government Art School at Havre, France; afterward pupil of the National Academy and of Vincent Colyer, New York. First exhibited, 1851, at the National Academy. Elected A.N.A., 1865. Member of the Artists' Fund Society.



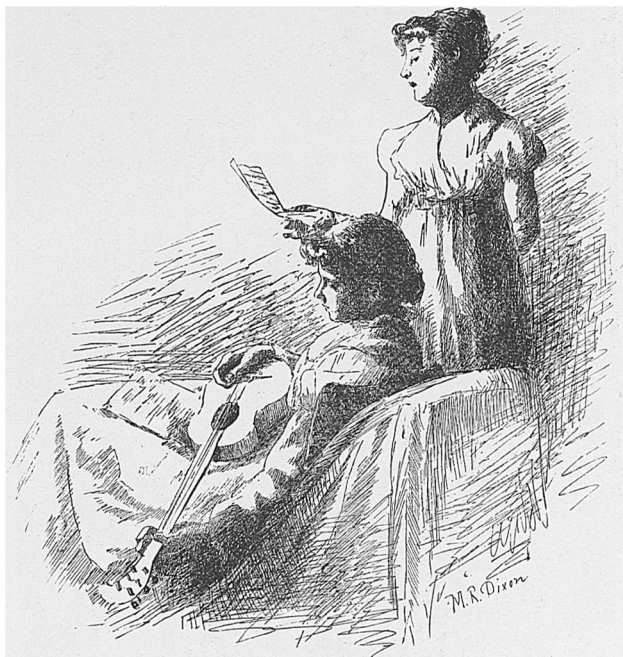
384.—A MINOR CHORD—(43 x 29).—A homeless young street player resting for a moment and unconsciously voicing her feelings in touches of minor chords. White chemise, dull brown skirt, and faded blue dress. Quiet and gray in tone.

FRANCIS DAY, 106 West Fifty-fifth St., New York.—Born, 1863, at Leroy, N. Y.—Studied under Hebert, Merson, and *École des Beaux Arts*, Paris. First exhibited, 1884, at the National Academy, New York.



417.—“DIDN'T YOU KNOW ME?”—Figure in black costume ; yellow background. Black mask, just removed, on the table.

M. R. DIXON, 120 St. Felix St., Brooklyn, N. Y.—Pupil of the Art Students' League and of C. Y. Turner, New York. First exhibited, 1880, at the Brooklyn Art Association's Exhibition.



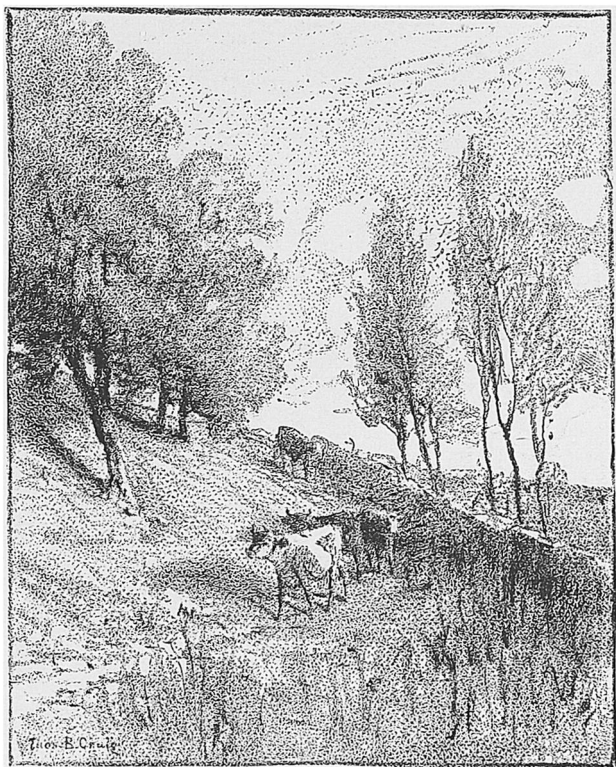
230.—THE REHEARSAL.—(33 x 38).—*Fragment*.—The remainder of the composition shows a young woman at a piano. Seated figure of the illustration in light blue dress; standing figure in pink.

ANNA ELIZABETH KLUMPKE, 90 Rue d'Assas, Paris.—Born in 1856, in San Francisco, Cal. Studied under Tony Robert Fleury, W. A. Bouguereau, and de Vuillefroy, Paris. First exhibited in 1882, at the *Salon*, Paris. Awarded Honorable Mention at the *Salon*, 1885; First Prize (Silver Medal) at the Julien Academy, Paris, 1888; Temple Gold Medal at the Pennsylvania Academy of Fine Arts, Philadelphia, 1889. Honorary Member of the Paris Association of American Artists.



293.—PORTRAIT OF ELIZABETH CADY STANTON—(42 x 34).—
Black silk dress with jet trimming; dull brown background.

THOMAS B. CRAIG, 2 West Fourteenth St., New York. Born in 1849, in Philadelphia. Self-taught. First exhibited, 1869, at the Pennsylvania Academy of Fine Arts, Philadelphia. One of his pictures was purchased for the Pennsylvania Academy.



144.—A SEPTEMBER AFTERNOON—(20 x 16).—Bright, sunny day, the long shadows showing the lateness of the hour. Very rich and warm in color.

T. W. WOOD, V.P.N.A., 51 West Tenth St., New York.—Born in Montpelier, Vt., 1823. Studied in Boston, New York, London, Paris, Florence, and Rome. First exhibited, 1858, at the National Academy, New York. Elected A.N.A., 1869; N.A., 1871. President of American Water Color Society from 1878 to 1887; Vice-president of National Academy since 1879. Member of American Water Color Society and of New York Etching Club. Honorary member of British Society of Painter-etchers.



315.—COUNTING CHICKENS BEFORE THEY ARE HATCHED—(24 x 13).—Interior of a barn; boy seated on an old red winnowing-machine. White shirt; blue stockings.

CALVIN RAE SMITH, 58 West Fifty-seventh St., New York.—Born in 1850, in New York. Studied in the National Academy, New York, and in *l'École des Beaux Arts* and under Carolus Duran, D. Maillieart, and Adolphe Yvon, Paris. Studied in France and Italy, 1874-1879. First exhibited, 1878, in the *Salon*, Paris. Awarded first prize in the National Academy Life School, 1873; Honorable Mention, *École des Beaux Arts*, 1878. Instructor in drawing in the College of the City of New York since 1880. Member of the Salmagundi Sketch Club.



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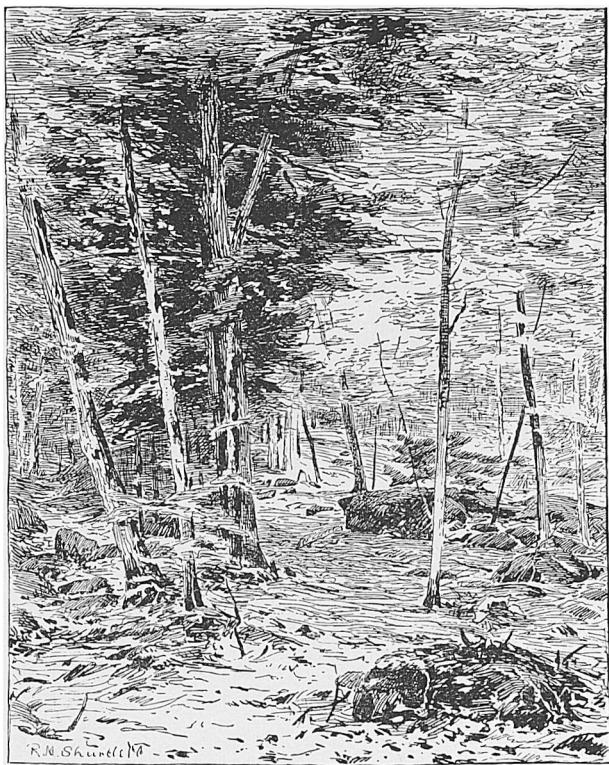
109.—A LABOR OF LOVE—(16 x 12).—A young girl arranging red and yellow roses in a Japanese vase.

HERBERT A. LEVY, 58 West Fifty-seventh St., New York.—
Born in New York City, 1857. Studied seven years in *l'École des Beaux
Arts* under Gérôme, and was also a pupil of Colin, Courtois, and Boulanger.



224.—A COQUETTE—(22 x 18).—Young woman in pink dress
with black waist ; pink fan with blue feather border ; dark green wall.

R. M. SHURTLEFF, A.N.A., 106 West Fifty-fifth St., New York.
—Born in New Hampshire. First exhibited, 1872, at the National Academy,
New York. Elected A.N.A., 1881. Member of the American Water Color
Society.



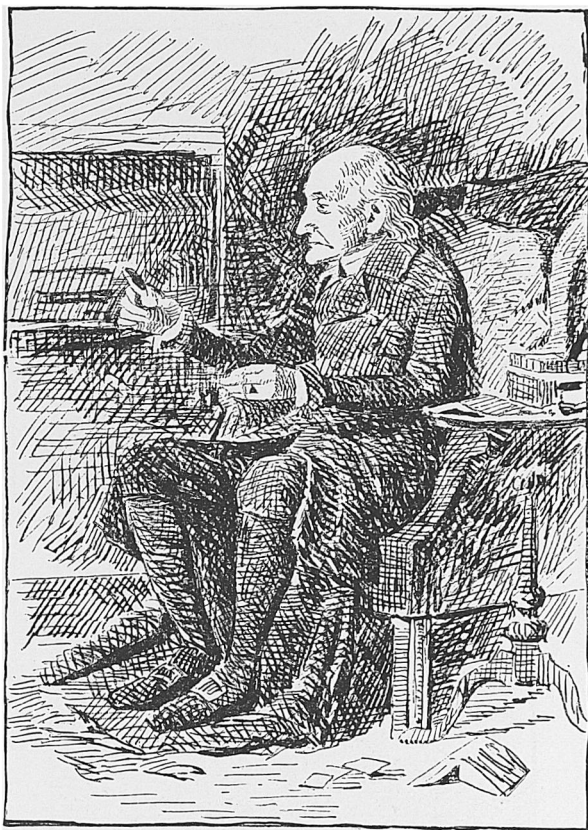
365.—WHEN FOREST LEAVES ARE BRIGHT—(50 x 38).—View up
an old lumber-road; a large hemlock on the left, in shadow; strong effect of
sunlight through the foliage and on the ground in the center of the composi-
tion.

L. G. SELLSTEDT, N.A., 78 West Mohawk St., Buffalo, N. Y.—
Born in 1819, in Sundsvall, Sweden. Elected N.A., 1875.



243.—PORTRAIT OF ANNA KATHERINE GREEN, author of "The Leavenworth Case"—(24 x 20).—Light blue satin and dark purple velvet dress, with lace and pink flowers. Blue velvet curtains in background.

OLIVER INGRAHAM LAY, 52 East Twenty-third St., New York.—
Born in 1845, in New York City. Studied under Thomas Hicks, N.A.—First
exhibited, 1863, at the National Academy, New York.



287.—THE LAST DAYS OF AARON BURR—(72 x 48).—The old
man, seated in an arm-chair, intently gazes at a miniature which brings him
a flood of recollections. These are further revived by some old letters
which are strewn about the secretary and floor.

CHARLES F. SHUCK, 518 Columbus Ave., Sandusky, Ohio.—Born in 1868, in Cumberland, Md. Self-taught.



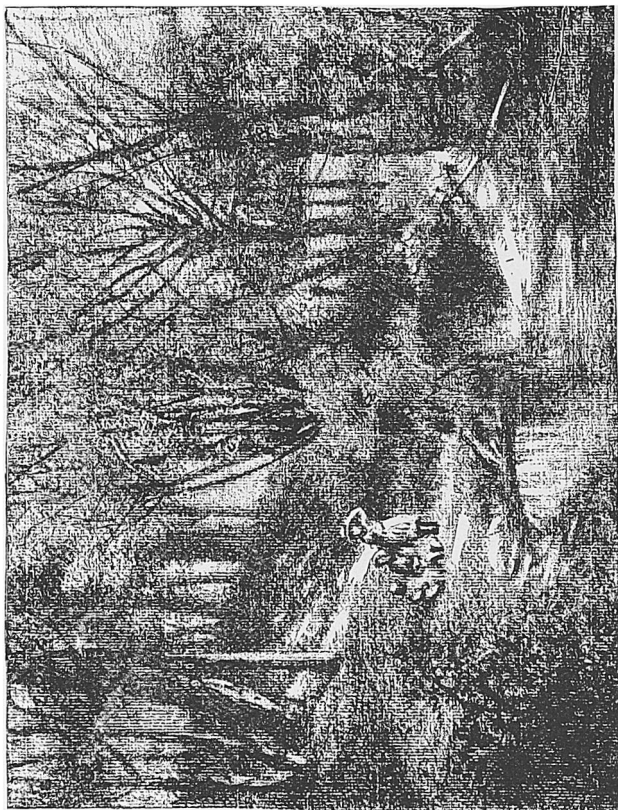
391.—AN AUTUMN EVENING—(24 x 14).—Wood interior, mostly in shadow ; the ground covered with fallen leaves. Pale yellow sky near the horizon, changing to green in the upper portion of the picture.

P. P. RYDER, A.N.A., 120 East Ninety-third St., New York.—
 Born in Brooklyn, New York. Began his profession by painting portraits.
 In 1869 became a pupil of Léon Bonnat, Paris. Also studied in Belgium and
 Holland. Member of the Artists' Fund Society. Associate member of the
 National Academy, New York.



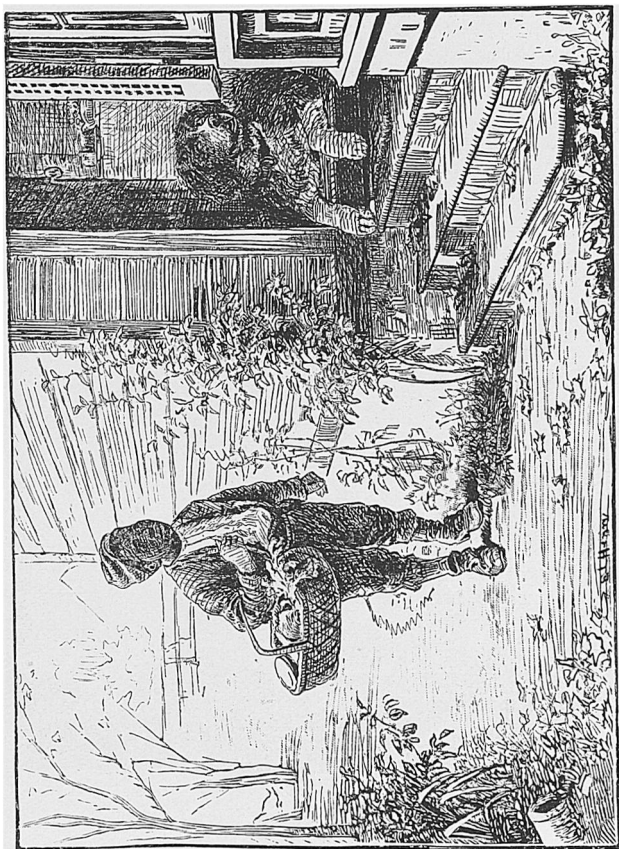
172.—READY FOR SCHOOL—(20 x 14).—A sturdy, bright-faced
 school-boy, in quiet tones of color.

FREDERICK RONDEL, SR., A.N.A., 145 West Fifty-fifth St., New York.—Born in 1826, in Paris, France. Studied under Auguste Jugelet, Théodore Gudin, in *l'École des Beaux Arts*, and in the Gobelins, Paris. First exhibited, 1848, in Paris, and in 1855 at the National Academy, New York. Elected A.N.A., 1860. Member of the American Water Color Society.



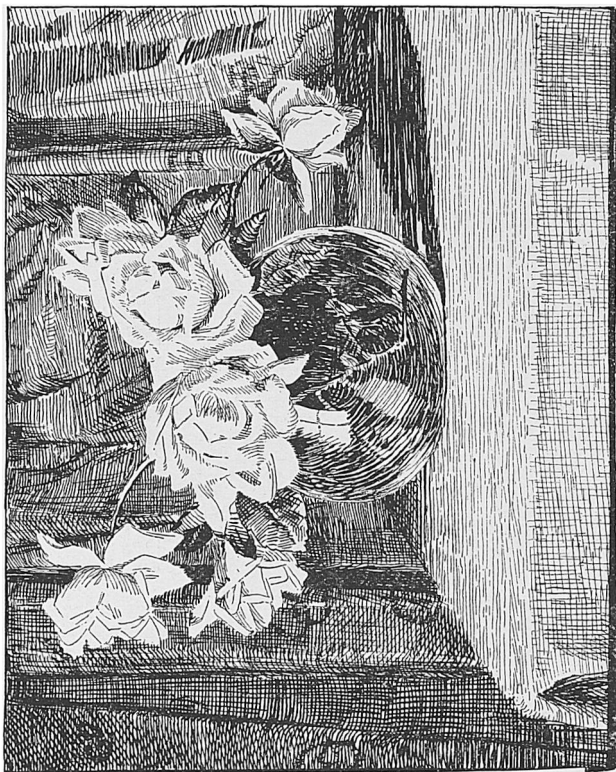
88.—SUNSHINE—(12 x 18).—Summer afternoon ; bright sky ; sunlight coming through the trees illuminates the foreground in places.

EDWARD L. HENRY, N.A., Ellenville, New York.—Born at Charleston, S. C., 1842. Studied in Philadelphia, at Pennsylvania Academy of Fine Arts, and with P. Weber; afterward in Paris, under Suisse and Courbet. First exhibited, 1864, at the National Academy, New York. Elected A.N.A., 1868; N.A., 1870. Awarded Medal at New Orleans, 1885.



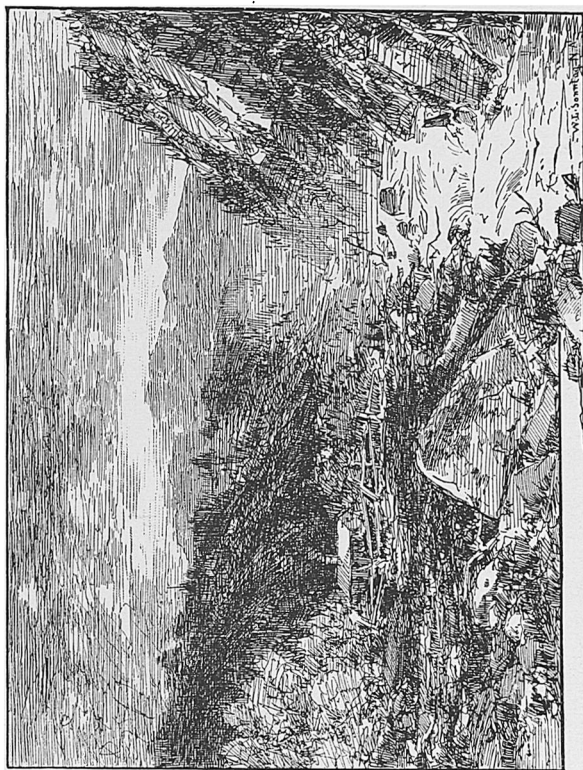
43.—IN DOUBT—(12 x 16).—A picture which fully explains itself. Sunny morning effect.

PATTY THUM, 1115 Eighth St., Louisville, Kentucky.—Pupil of Henry Van Ingen, at Vassar College, Poughkeepsie, N. Y.



112.—PINK ROSES—(16 x 20).—Roses in a glass bowl. Warm, yellow curtain and yellow-green table-cover with figures in gold thread.

W. L. SONNTAG, N.A., 120 East Twenty-second St., New York.
 --Born in Pennsylvania, 1822. Self-taught. Elected N.A., 1860. Member
 of the Artists' Fund Society and of the American Water Color Society.



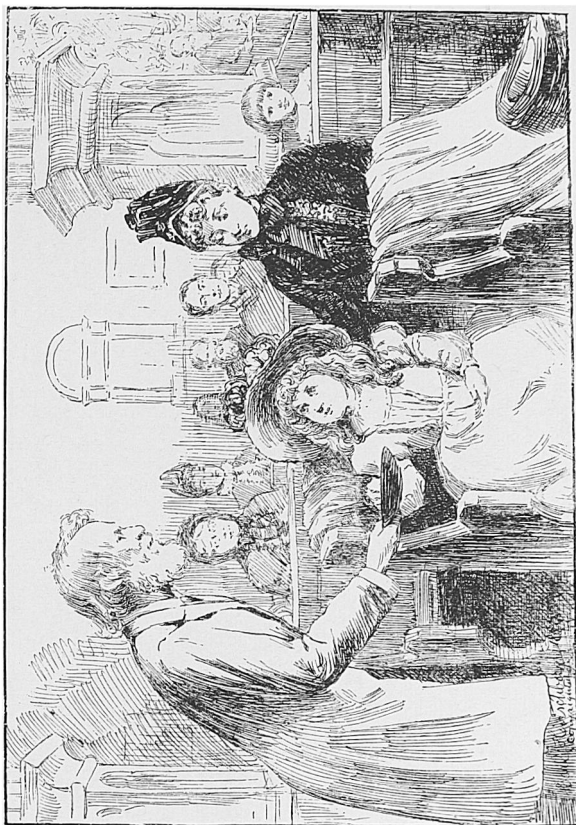
177.—CLEARING UP, A VIEW NEAR BERLIN FALLS—(20 x 31).—
 A storm has ended and the mountain tops are still half obscured by clouds.
 The sunlight breaking through shines on the tall cliff at the right and
 touches the mountain stream in the foreground.

JOHN R. TAIT, 301 North Charles St., Baltimore, Md.—Born in Cincinnati, Ohio, 1834. Studied under August Weber and Andreas Achenbach, at Düsseldorf, and later studied cattle-painting under Hermann Baisch, and landscape under Lier, of Munich. First exhibited, 1864, at the *Salon*, Paris. Awarded medals at the Cincinnati Expositions of 1871 and 1872.



150.—EVENING—(18 x 24).—A rural scene, low in tone and warm in color. The shadow of twilight has fallen upon the landscape; massive cumulous clouds reflect the crimson and gold of the sunset.

CARL HIRSCHBERG, University Building, Washington Square, New York.—Born in Berlin, Prussia, 1854. Brought to New York in 1860. Pupil of the National Academy, the Art Students' League, and of Walter Shirlaw, New York, and of A. Cabanel, Paris. First exhibited, 1884, at the National Academy, New York.



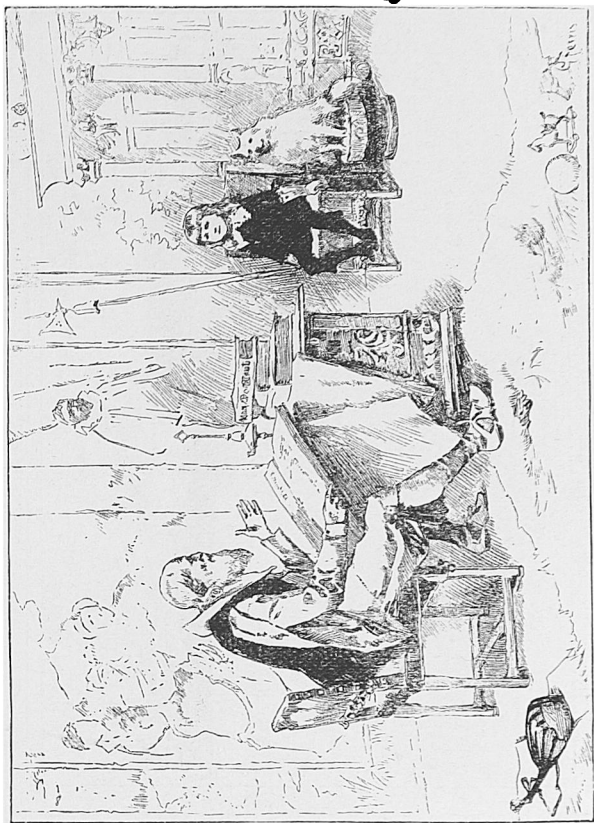
207.—THE FIRST OFFERING —(17 x 24).—Interior of a church ; a little girl offering a contribution for the first time, and feeling the importance of her act.

WALTER L. PALMER, A.N.A., 5 Lafayette St., Albany, N. Y.—Born in Albany, N. Y., 1854. Pupil of F. E. Church, N.A., and of Carolus Duran, Paris. Member of the Society of American Artists. Awarded the second Hallgarten Prize, \$200, for his picture, "January," in the National Academy Exhibition, 1887. Elected A.N.A., 1887.



509.—CLOUD SHADOWS—(25 x 35).—A sunny, mild winter afternoon in the Mohawk Valley. Large cloud masses drifting across the sky, casting shadows over the hills and plains; an open creek in the foreground; luminous sky and distance.

J. L. GÉRÔME FERRIS, 1520 Chestnut St., Philadelphia, Pa.—Born in 1863, in Philadelphia. Pupil of his father, S. J. Ferris, and Prof. C. Schussele at the Pennsylvania Academy of Fine Arts, Philadelphia, and of W. A. Bouguereau and Robert Fleury, Paris. First exhibited, 1882, at the National Academy, New York. Received an Award at New Orleans, 1885.



124.—A TRIAL OF PATIENCE—(16 x 22).—An old professor in the costume of the XVII. century lecturing to the young heir of the estate upon some abstract subject.—The prevailing colors are green and brown with touches of vermillion and yellow in the old man's costume.

M. DE FOREST BOLMER, 51 West Tenth St., New York.—Born in 1854, in Yonkers, N. Y. First exhibited, 1872, at the National Academy, New York.



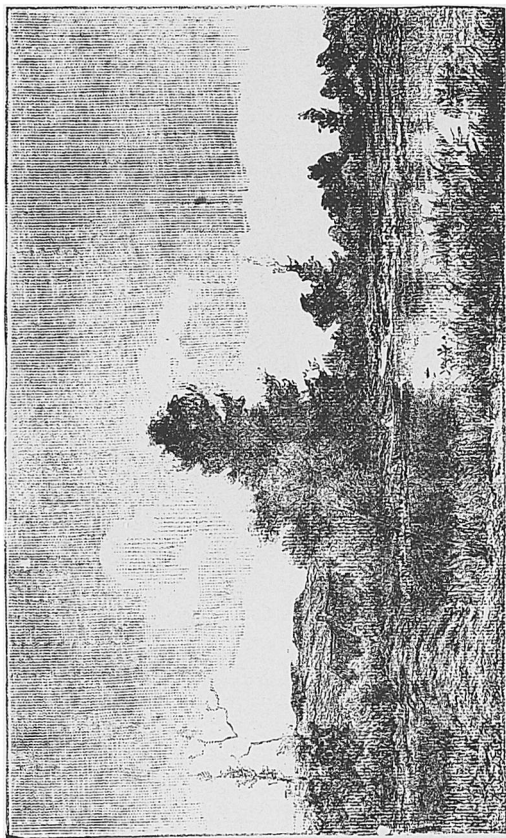
9.—STORMBEATEN—(30 x 50).—A gray autumn day on the marshes; lowering sky; heavy wind bending the gnarled and ragged cedars.

J. B. BRISTOL, N.A., 52 East Twenty-third St., New York.—
Born in 1826, in Hillsdale, N. Y. Studied for a time with Henry Ary, at
Hudson, N. Y. Elected A.N.A., 1861; N.A., 1875.



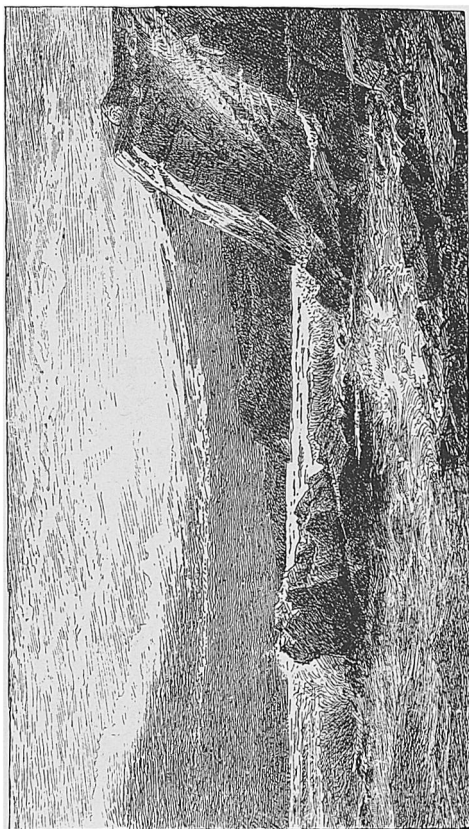
385.—SHADOWS ON THE HILLS—(18 x 30).—View of Northwest
Bay, Lake George. Rich green foreground, gray-green hills with blue
patches where the cloud shadows fall. Bright sky with changing clouds.

RICHARD PAULI, 788 Broadway, New York.—Born in 1855, in Chicago, Ill. Studied under Charles Daubigny and F. L. Français, Paris. First exhibited, 1880, at the *Salon*, Paris.



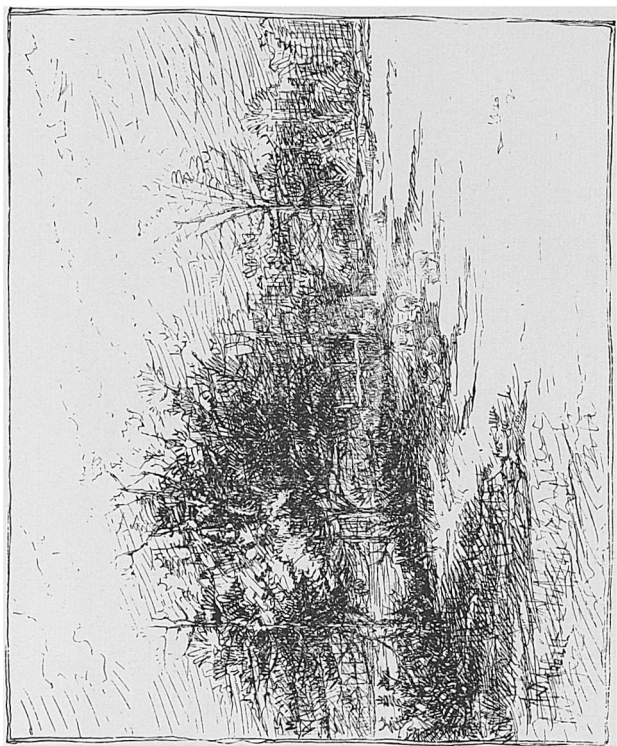
529.—A BREEZY DAY—(18 x 30).—A morning effect in summer.

WILLIAM T. RICHARDS, 816 Chestnut St., Philadelphia, Pa.—Born in Philadelphia, 1833.—Studied in Florence, Rome, and Paris. Returned to Philadelphia and opened a studio in 1856. Honorary member of the National Academy and member of the American Water Color Society. Awarded medal at Centennial Exposition, 1876, and the Temple Medal at the Pennsylvania Academy of Fine Arts, Philadelphia, 1885.



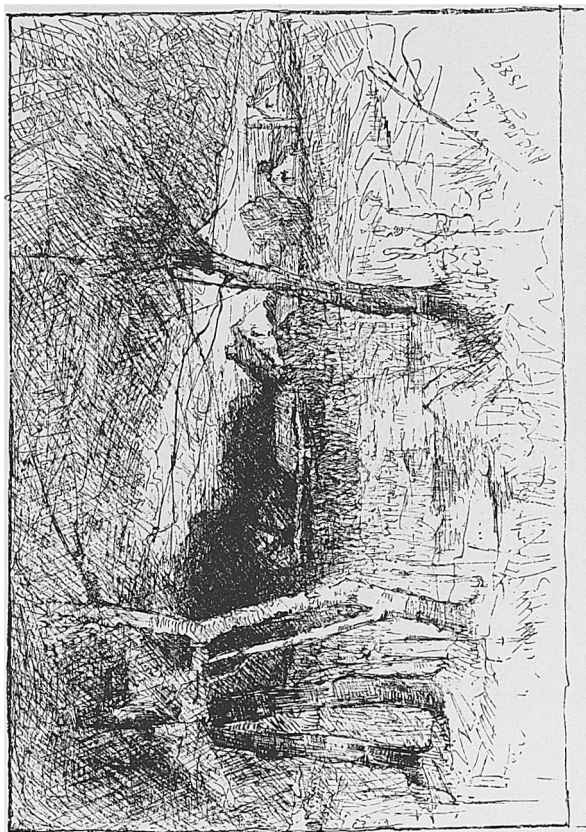
455.—**HIGH TIDE**—(27 x 47).—A scene on the coast of Rhode Island ; the tide submerging the stony beach. Strong effect of light on the moving water ; sun setting behind the storm-clouds.

AGNES D. ABBATT, 337 Fourth Ave., New York.—Born in New York City. Studied at Cooper Institute, at the National Academy, under James D. Smillic, N.A., and R. Swain Gifford, N.A., New York. First exhibited, 1876, at the American Water Color Society's Exhibition. Medals Cooper Institute, 1874; Massachusetts Charitable Mechanic Exhibition, 1884. Member of the American Water Color Society.



113.—GREEN PASTURES—(18 x 22).—A corner of an old pasture on a summer day, with strong effects of light and shadow.

MRS. A. VAN CLEEF DODGSHUN, 281 Varick St., Jersey City, N. J.—Born in Jersey City. Pupil of George H. Smillie, N.A., New York. First exhibited, 1879, at the National Academy, New York.



81.—LANDSCAPE—(8 x 12).—A simple, unaffected study from nature ; luminous sky and gray-greens.

EDWARD L. HENRY, N.A., Ellenville, New York.—Born at Charleston, S. C., 1842. Studied in Philadelphia, at Pennsylvania Academy of Fine Arts, and with P. Weber; afterward in Paris, under Suisse and Courbet. First exhibited, 1864, at the National Academy, New York. Elected A.N.A., 1868; N.A., 1870. Awarded Medal at New Orleans, 1885.



316.—BOUND TO CUT A SHINE—(12 x 14).—*Fragment.*—The precocious child shown in the illustration looks at a young negro woman arranging herself before a mirror. A young negro is seen outside, through an open window. The characteristic interior of a negro-cottage is shown.

CHARLES SPRAGUE PEARCE, Anvers, Seine-et-Oise, France.—Born in Boston, Mass. Studied under Bonnat, Paris. Honorable mention, *Salon* of 1881.



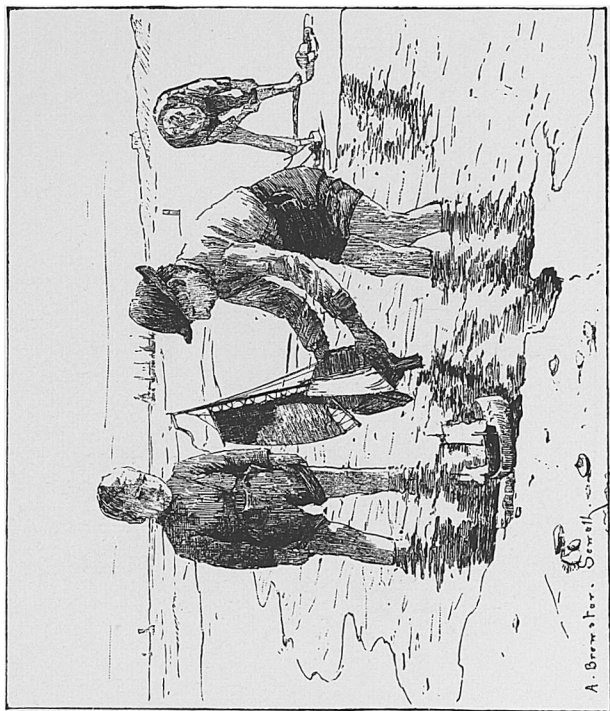
494.—SAINTE GENEVIEVE.—(80 x 68).—The young shepherdess with upturned face and closed eyes in an attitude of inspiration. Her dress is faded blue with dark blue patches; her cloak is of coarse brown material. Sky, gray, with light near horizon; gray-green landscape. A blue-gray tone pervades the picture.—Illustration from *Salon* catalogue of 1887.

ROBERT VAN VORST SEWELL, 120 West Fiftieth St.—Born in 1857, in New York. Studied in the Julien Academy, in Paris. First exhibited, 1886, at the *Salon*, Paris.



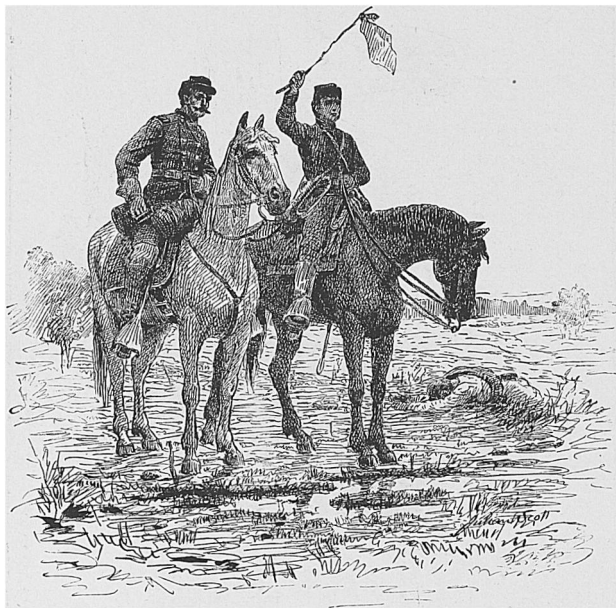
241.—FISHER FOLK OF HOLLAND—(30 x 38).—Fishermen's wives and daughters bringing in the catch of fish; coast of the North Sea.

AMANDA BREWSTER SEWELL (Mrs. R. V. V. Sewell), 120 West Fiftieth St., New York.—Born in 1860 in New York. Studied in the Julien Academy, Paris. Awarded the Dodge Prize for her "Portrait," in the National Academy Exhibition of 1888.



454.—YOUNG SAILORS—(30 x 35).—Scene on the Dutch coast ; boys sailing their toy boats in pools left by the receding tide.

JULIAN SCOTT, A.N.A., Plainfield, New Jersey.—Born in 1846, in Johnson, Vermont. Served in the U. S. Army from 1861 to 1863, and then began the art study in the National Academy, New York, under E. Leutze. In the army again from 1864 to the close of the war, when he resumed the study of art. First exhibited, 1870, in the National Academy. Elected A.N.A., 1874.



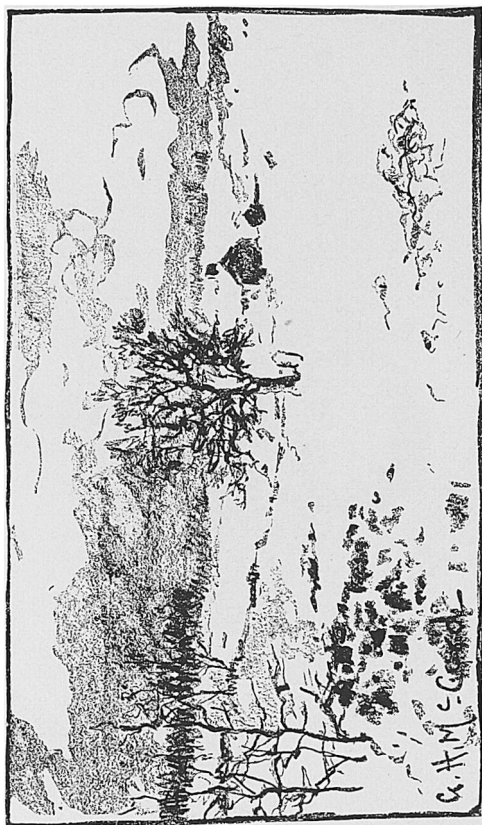
409.—A FLAG OF TRUCE—(30 x 25).—An officer of cavalry and his bugler, mounted, have advanced beyond the lines to a point where the signal of truce can be seen, and are endeavoring to attract the attention of the enemy.

ALOIS LOEHER, 121 East Seventeenth St., New York.—Born in 1850, in Paderborn, Germany. Studied under Prof. Widmann, in Munich, Prof. Caspar Trumbusch, and the Vienna Academy, Vienna. First exhibited, 1873, at the Vienna World's Fair. Awarded a Silver Medal at the Munich Academy, and a "Stipendium" at the Vienna Academy.



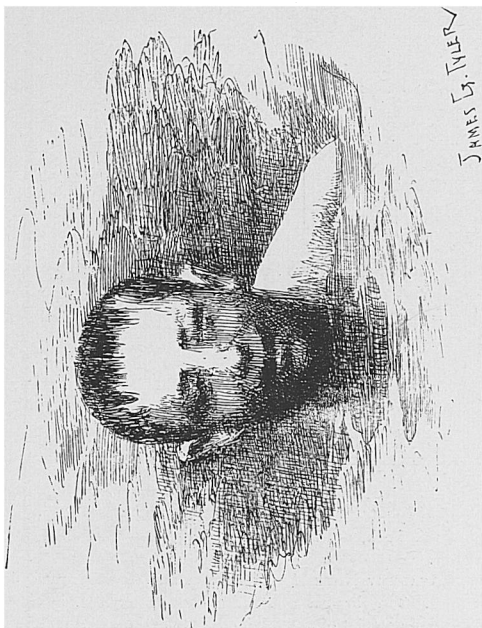
489.—SIEGFRIED—(52 inches high).—A plaster cast.

GEORGE HERBERT MCCORD, A.N.A., Morristown, N. J.—Born in New York, 1848. Was a pupil of Prof. Moses Morse, 1866. First exhibited, 1868, at the National Academy, New York. Elected A.N.A., 1880. Silver Medal, Massachusetts Charitable Mechanics' Institute Exhibition, 1883. Medal, World's Fair, New Orleans, 1884. Member of the American Water Color Society, the Artists' Fund Society, and of the Salmagundi Sketch Club.



482.—THE FEBRUARY SNOW STORM—(18 x 30).—A bit of New Jersey landscape on a bright day. Dark clouds in the lower part of the sky.

JAMES G. TYLER, 579 Broadway, New York.—Born in Oswego, N. Y., 1855. Studied under A. Cary Smith for a short while in 1871. First exhibited, 1880, at the National Academy, New York. Member of the Brooklyn Art Club.



6.—AMPHIBIANS—(30 x 44).—*Fragment*.—The whole composition shows a number of boys "in swimming." In the upper part is a bit of old wharf, near which are boats.